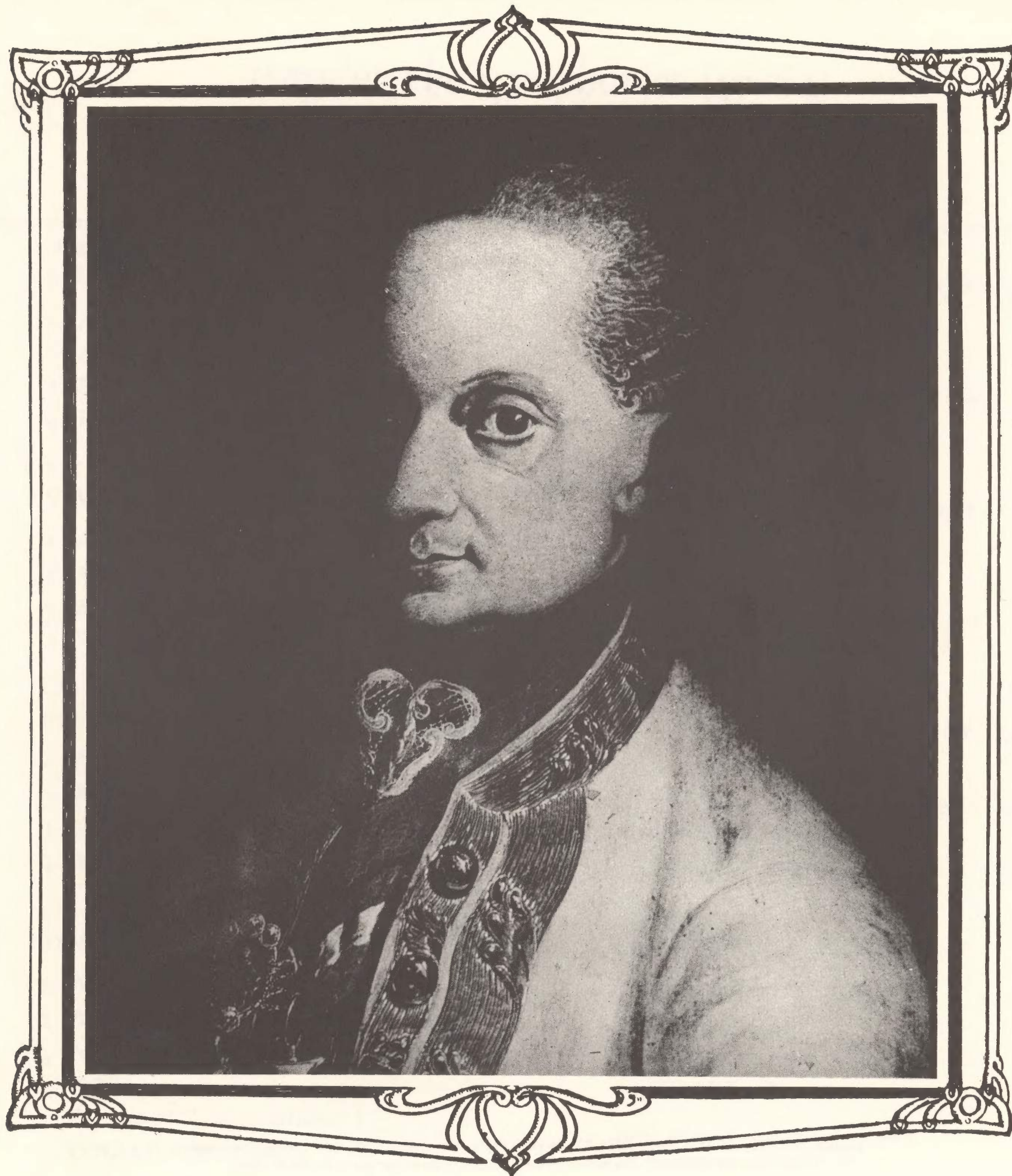


The Complete Symphonies of Haydn Volume Two

HAYDN SYMPHONIES NOS. 57-64

ANTAL DORATI/PHILHARMONIA HUNGARICA







*Joseph Haydn. Anonymous miniature portrait,
Gesellschaft der Musikfreunde, Vienna. It shows Haydn at about the age of fifty (c.1782)*

Haydn: The Symphonies (57-64)

The Philharmonia Hungarica conducted by Antal Dorati

SIDE ONE

SYMPHONY No. 57 in D Major

1. *Adagio* (7:55)
2. *Adagio* (5:35)
3. *Mennuet e trio - Allegretto* (4:55)
4. **FINALE - Prestissimo** (4:15)

SIDE TWO

SYMPHONY No. 58 in F Major

1. *Allegro* (4:35)
2. *Andante* (5:40)
3. *Mennuet all zoppa e trio - un poco allegretto* (2:45)
4. **FINALE - Presto** (3:55)

SIDE THREE

SYMPHONY No. 59 in A major "Feuersymphonie"

1. *Presto* (4:50)
2. *Andante o più tosto allegretto* (5:05)
3. *Mennuet e trio* (4:05)
4. *Allegro assai* (2:55)

SIDE FOUR

SYMPHONY No. 60 in C major "Il distratto"

1. *Adagio* (6:00)
2. *Andante* (5:25)
3. *Mennuetto e trio* (5:00)
4. *Presto* (3:00)
5. *Adagio (di Lamentatione)* } (5:15)
- FINALE prestissimo** }

SIDE FIVE

SYMPHONY No. 61 in D major

1. *Vivace* (7:05)
2. *Adagio* (7:05)
3. *Mennuet e trio - Allegretto* (5:20)
4. *Prestissimo* (3:15)

SIDE SIX

SYMPHONY No. 62 in D major

1. *Allegro* (5:00)
2. *Allegretto* (4:35)
3. *Mennuet e trio - Allegretto* (3:05)
4. **FINALE - Allegro** (7:05)

SIDE SEVEN

SYMPHONY No. 63 in C major "La Roxolane"

1. *Allegro* (6:04)
2. *Allegretto (o più tosto allegro)* (5:42)
3. *Mennuet e trio* (3:59)
4. **FINALE - Presto** (3:51)

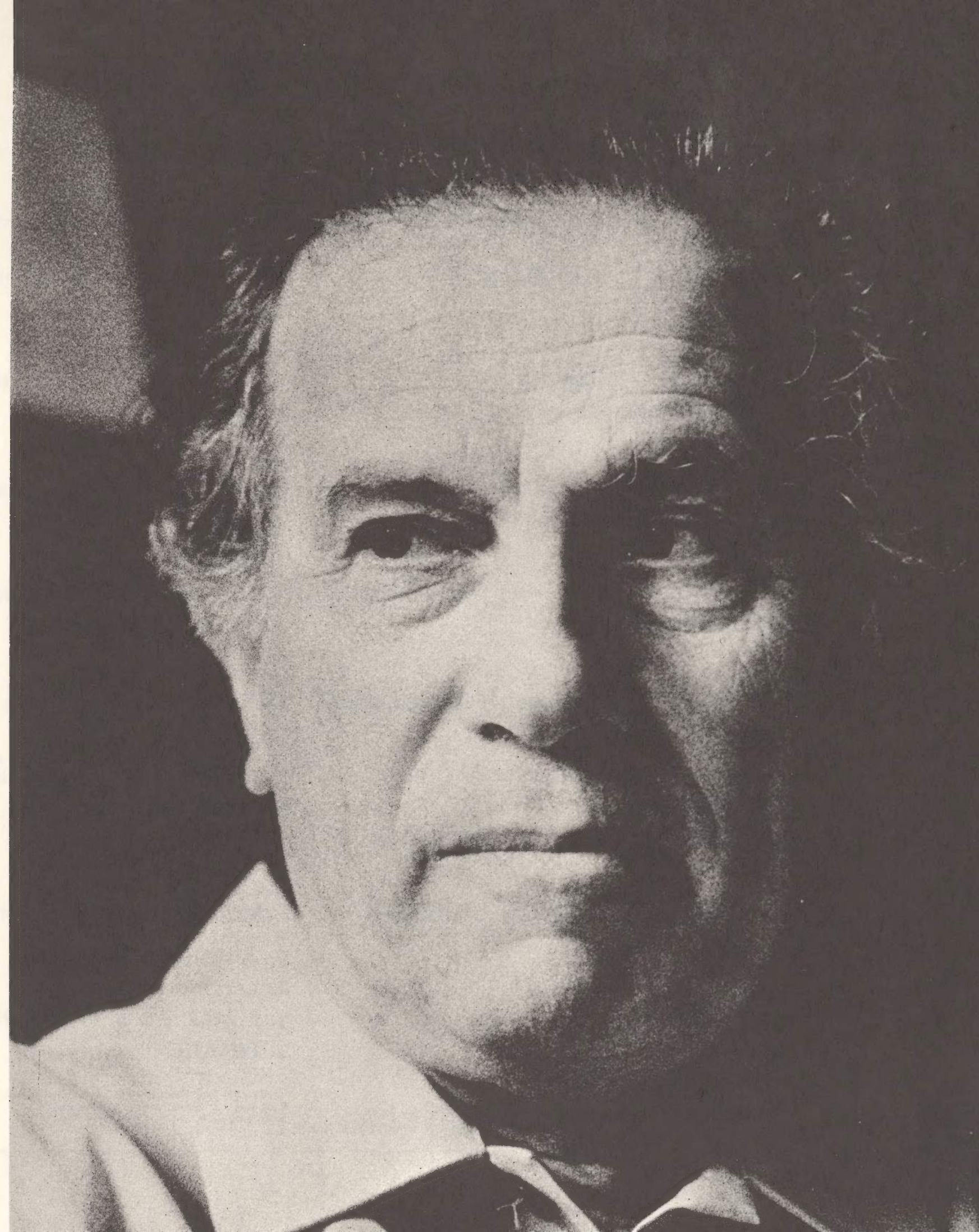
SIDE EIGHT

SYMPHONY No. 64 in A major

1. *Allegro con spirito* (6:05)
2. *Largo* (8:36)
3. *Mennuet e trio - Allegretto* (3:07)
4. **FINALE - Presto** (3:01)

Booklet cover: NICOLAUS ESTERHÁZY, Haydn's Prince from 1762 to 1790. Anonymous oil painting.
Haydn Museum, Eisenstadt. The portrait shows Prince Nicolaus in later years (he died in 1790).

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Antal Dorati

Antal Dorati

Antal Dorati was born in Budapest in 1906, and his parents, both musicians, recognised his talents and sent him at the age of fourteen to the Academy of Music in Budapest. His teachers were Zoltan Kodály, Béla Bartók and Leo Weiner. He graduated at eighteen as composer, pianist and conductor, and was the youngest person in the history of the Academy to receive a degree.

Soon after, he was appointed conductor of the Royal Opera House in Budapest, where he worked for four years. In 1928 he went to Dresden as the assistant of Fritz Busch. Between 1928 and 1933 he was principal conductor of the Opera House in Munster, at the same time appearing as guest conductor at several other Opera Houses in Germany, and with orchestras in many major musical centres.

In 1934 he joined the Ballet Russe de Monte Carlo, and seven years later was appointed Musical Director of the Ballet

Theatre. Meanwhile in 1937 he made his American debut as a symphonic conductor at an all-Beethoven concert with the National Symphony Orchestra of Washington D.C., and during 1939-40 made an extensive tour of Australia. Returning to the States, Dorati became Director of the New Opera Company in New York.

In 1945 he left the Ballet Theatre and was charged with the organisation of the Dallas Symphony Orchestra, and in 1949 he became Musical Director of the Minneapolis Symphony Orchestra, and during his eleven years with them, he was responsible for numerous commissions, world premieres, and American premieres of important works.

From 1963 to 1966 Antal Dorati was Chief Conductor to the BBC Symphony Orchestra, and took the orchestra on a tour of Switzerland in October 1964, and the United States in the Spring of 1965. He has also made a return to opera, and

conducts guest performances at Covent Garden, London, the Wiener Staatsoper, the Opera House, Rome, the Hamburg Opera and Maggio Musicale in Florence. He is now principal conductor of the Stockholm Philharmonic Orchestra and with him the orchestra made its first tour of the United States in 1968 with such success that a return tour was arranged for 1970. In October 1970, Antal Dorati was appointed chief conductor of the National Symphony Orchestra, Washington D.C., in addition to his commitments with the Stockholm orchestra.

When the Philharmonia Hungarica was formed in Vienna in 1957, from refugee musicians who had fled Hungary during the 1956 revolution, Antal Dorati was one of the orchestra's first conductors. He made several recordings with them during this period, so that the London project of recording the complete Haydn symphonies with Dorati and the Philharmonia Hungarica represents the renewal of a long-standing association.

Philharmonia Hungarica

Among the hundreds of thousands of refugees who left their home country during the Hungarian Revolution in the late Autumn of 1956 were many musicians, who set out for the free world with their instruments as their only possessions. It was yet another instance of the tragic tradition of the Hungarian history of culture, which, over two decades ago, Béla Bartók summed up in these poignant words: "... One must get away from here, no matter where to ...".

From among these exiled musicians, who, almost without exception, came from the leading Hungarian Symphony Orchestras – as for example the Hungarian National Philharmonia, the Budapest Radio Orchestra and State Opera Orchestra – the Philharmonia Hungarica was formed in Vienna, in the Spring of 1957, thanks to the spontaneous and generous assistance of several philanthropic organizations, mainly the Congress for the Freedom of Culture, the Rockefeller Foundation, the Ford Foundation, the International Rescue Committee and the Swiss Committee for Aid to the Freedom Fighters of Hungary.

Soon the artists resumed their serious artistic work, which, in a very short time, assured a leading place for this ensemble in the international music world.

The enthusiastic approval met with again and again by them during their many tours in Europe and North America, as well as during musical festivals, is a proof of the importance and vitality of this orchestra.

It is all to the credit of the cultural policy of the Federal German Republic, the regions of North Rhine-Westphalia and the city of Marl, to have recognized the unique value of the Philharmonia Hungarica, and, through generous financial assistance, to have assured the continued existence of an internationally appreciated orchestra.

Many of the members of the Orchestra are winners of valuable music prizes and have successfully taken part in international music competitions. The Ramor Quartet, consisting of instrumentalists from the string sections, gained first prize in the Geneva International Music Competition in 1957, and in 1962 the same prize was awarded to the Wind

Quintet of the Philharmonia Hungarica.

Several of the members of the Philharmonia Hungarica were attracted to the career of soloist, others distinguished themselves through invitations to perform with renowned European and American Orchestras. And yet they all resolved, out of a sense of artistic integrity and patriotism, to remain loyal to the commitment of their own orchestra.

As an instance of the reputation enjoyed by the Orchestra with international audiences and press, let me quote the words which a Greek critic wrote on the occasion of a series of concerts at the 1962 Athens International Festival: "Our country – Music! That is the message of religious and patriotic faith one almost hears at a performance of the Philharmonia Hungarica. One also gets the impression that these men and women, who were forced to leave their country against their will, have brought with them, and preserved, not only the music, but – a particle of their home country!"

Notes on Symphonies 57-64 by H. C. Robbins Landon

The symphonies recorded in this series represent nowadays some of the least known of all Haydn's 107 works in the form, for, until the recent scholarly edition published by the Haydn-Mozart Press of the Universal Edition, a great many of these symphonies were not available in any modern edition – indeed, some, such as Symphonies Nos. 58, 59, 66 or 68, had never been printed since Haydn's lifetime.

A word must be said on the subject of the numbering used for Haydn's symphonies. In 1907, Eusebius von Mandyczewski prepared the first chronological list of authentic symphonies for the now defunct Collected Edition of Haydn's works projected by the famous Leipzig publishing house, Breitkopf & Härtel. He included 104 works. To this we now add three definitely authentic works which Mandyczewski purposely omitted, viz.:

(1) a Symphony in B flat major hitherto listed among the string quartets, where it figured as Opus 1, No. 5. Recent research has, however, proved that the work was composed as a symphony, with oboe and horn parts, and was inserted as a quartet by a Parisian publisher called de la Chevardière.

(2) a Symphony in B flat which Mandyczewski thought was a kind of *Divertimento* or *Partita*; but Haydn himself, when drawing up the famous thematic catalogue of his works in 1805, listed the work as a symphony (No. 7 of the list), and there are half-a-dozen old manuscripts of the work scattered throughout Europe which show that the work really is a symphony.

(3) a lost symphony in D major, listed on page two of Haydn's so-called *Entwurf-Katalog* (Draft Catalogue) with its *incipit*. It is the only known Haydn symphony which has not survived.

Thus we have a total number of 107 rather than 104 symphonies. Mandyczewski's chronological order has likewise been superseded by more recent scholarly research. Mandyczewski set up his list on the perfectly valid principle of "placing each work in such a way that at all costs too early a dating was avoided". As new autograph manuscripts came to light, however, it was inevitable that many symphonies had to be back-dated. A new source of evidence for the dating proved to be the above-mentioned *Entwurf-Katalog*, in which Haydn entered his symphonies in blocks every few years. As far as the chronology of the works included in this present album is concerned, readers may find the following table useful, wherein we have arranged the works in chronological rather than numerical order, and it will be seen that Nos. 58 and 59 are very much out of place numerically.

Date of composition	Number	Remarks
c. 1766-1768	58, 59	Both works entered in the <i>Entwurf-Katalog</i> together with symphonies known to have

Date of composition	Number	Remarks
1774	57, 60	Autograph of No. 57 dated 1774. Performances of No. 60 at Eszterháza (Summer, 1774) and Pressburg (22 November 1774) by the Karl Wahr Troupe discussed in the <i>Pressburger Zeitung</i> (vide infra).
c. 1775 (possibly a year or two earlier?)	64	Authentic MS. copy of the parts written on paper from the Princely Esterházy mill at Lockenhaus, University and City Library, Frankfurt-am-Main. The watermarks of this MS. show that the copy was made at the latest in 1775.
1776	61	Autograph dated 1776.
c. 1780	62, 63	Published by J. J. Hummel in 1781. The original performance material, in the Esterházy Archives, contains a holograph flute part for the first movement: this material cannot have been prepared before 18 November 1779, the day a huge fire destroyed all the performing material of Haydn's earlier symphonies. The MS. parts of Nos. 62, 70 and 63 must be the first works to be copied after the fire. No. 63 uses material from earlier music: the first movement is an adaptation of the Overture to <i>Il mondo della luna</i> (1777), and the first version of the Finale—later discarded—comes from an even earlier, partially lost symphony (composed before 1774). The final version, however, as we have recorded it, is that of the Esterházy material and it cannot precede November 18, 1779 while, on the other hand, we have two local manuscripts in Austrian monasteries (Melk and Göttweig) dated 1781.

Thus it will be seen that the music of our albums ranges from the middle of the 1760s to 1780 and provides us with a characteristic cross-cut of Haydn's symphonic activity as *Capellmeister* of Prince Esterházy's brilliant orchestra.

In May, 1761 Haydn was engaged as Vice *Capellmeister* to Prince Paul Anton Esterházy, who lived at Eisenstadt Castle most of the year, going to Vienna for Christmas and sometimes taking his musicians with him. The nominal *Capellmeister* was the old and crotchety Gregor Werner, who continued to run the church music; Haydn was in charge of the orchestra. At the time of Haydn's engagement, the band was considerably enlarged. Most of the players were proficient on more than one instrument: of the two new horn players engaged in 1763, both could play string bass instruments as well. In these early years, the regular instrumental group consisted of one flute, two oboes, two bassoons, two horns, three violins, one violoncello and Haydn (who sometimes joined the violins and sometimes conducted from the harpsichord). The Princely church music group also included a small nucleus of string players – a couple of violins, a cello and a double bass. The timpani player, Adam Sturm, was pensioned but could obviously be had for an occasional symphony with kettledrums. Later, the trumpet and timpani players were always recruited whenever necessary and were not regular members of Haydn's *instrumentarium*.

Gradually – especially when the new Castle at Eszterháza was opened – new string players had to be engaged permanently. Eszterháza was very lonely and there was no church group from which to borrow players; the nearest place was Oedenburg (now Sopron), and Haydn actually did borrow musicians from there when a great festival took place. By 1780, there were ten violinists (not including Haydn), two viola players, two cellists and two double bass players, apart from the usual woodwind and brass players.

In the early part of the 1760s, the band was regularly situated at Eisenstadt Castle, but they occasionally went to Kittsee Castle, a pretty residence across the Danube from Pressburg (now Bratislava, CSSR). A document of the year 1765, from the Esterházy Archives, tells us something of the circumstances under which most of Haydn's symphonies in the period 1761-1766 were first given. We read that Haydn is "to hold in our [Prince Esterházy's] absence two musical concerts every week in the Officers' room at Eisenstadt, viz. on Tuesdays and Saturdays from two to four o'clock in the afternoon. All the musicians are to appear . . .".

At Eszterháza, everything gradually came to centre round the opera house and, at the beginning, the elegant marionette theatre. Prince Paul Anton had died in 1762, to be succeeded by Prince Nicolaus (known as "The

Magnificent"), under whom Haydn served till the Prince's death in 1790. Prince Nicolaus, a benevolent despot, was himself a good musician and encouraged Haydn in his far-reaching and occasionally extravagant experiments in the symphonic form. But Nicolaus's grand passion, apart from his fabulous diamond-studded uniforms, was opera; in 1768, the opera house was opened at Eszterháza and when it burned down in the disastrous fire of November 1779, Prince Nicolaus immediately set to work on a new and even larger one, which was opened on 25 February 1781 with the première of Haydn's *La fedeltà premiata*. From 1776 on, there was a regular operatic season at Eszterháza; previously, the operas produced had been exclusively by Haydn himself, but after 1776, he found himself becoming more and more an operatic *Capellmeister*. Prince Nicolaus preferred Italian *opera buffa*, and soon the theatre echoed to strains of Paisiello, Guglielmi, Gazzaniga, Cimarosa and Anfossi. Many new singers were engaged, including the pretty, dark-haired Italian soprano, Luigia Polzelli, whose husband was engaged as a violinist. Haydn fell madly in love with "la Polzelli" and the two carried on an open love affair in front of their respective spouses. Naturally, with all this operatic activity, Haydn had less and less time to compose, and after the enormously vital years of symphonic composition between 1761 and 1775, the symphony soon had to occupy a very minor rôle in Haydn's busy life. Actually he was very interested in opera as a form, and composed a great many very interesting stage works for Eszterháza.

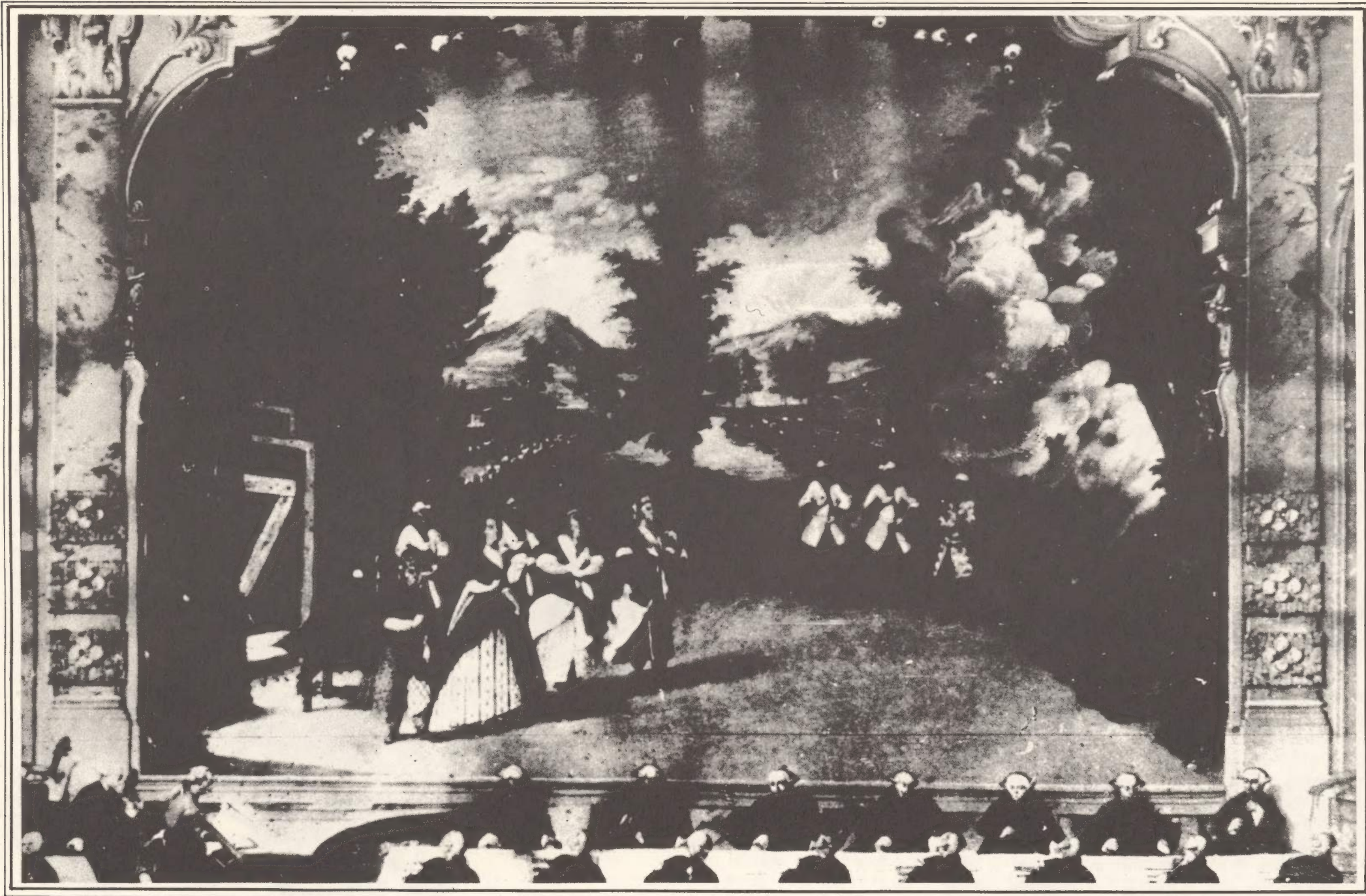
Apart from the opera house, Haydn also conducted the musicians for the marionette operas in the puppet theatre; he also composed several works for that theatre, which was soon famous throughout Europe. Here, all the operas were done in the German language, and a chorus, from the local population, could be recruited. Haydn soon became so interested in puppet operas that he formed his own private marionette theatre to entertain people in Carnival time. Once, the Prince actually hired Haydn's puppet group to perform at a surprise birthday party for his "dear Princess". Apart from Italian opera and German marionette operas, Esterházy was fascinated with the spoken theatre and engaged whole troupes of strolling players to take up residence at the Castle for months at a time. The most famous of these strolling players was the Karl Wahr Troupe, who spent many happy summers at Eszterháza. Prince Nicolaus commissioned German translations of Shakespeare plays from Wahr, and Haydn was able to enjoy *King Lear*, *Hamlet*, *Richard III*, etc., in special translations printed – like the operas and marionette pieces – at the Prince's expense in Oedenburg or Vienna. Haydn provided all the incidental music for the plays, and the Gotha *Theater-Kalender* lists "Capellmeister: Joseph Hayden" [sic] under the Wahr Troupe, "resident at His Highness, Prince Esterházy". Some of this incidental music, such as that to *Hamlet*, announced in the *Pressburger Zeitung* in 1774 has, alas, not survived. Some of the arrangements of other peoples' music which

JOSEPH HAYDN
Engraving by Johann Ernst Mansfeld, 1781
(published by Artaria & Co.). Collection
of H. C. Robbins Landon, Buggiano Castello.

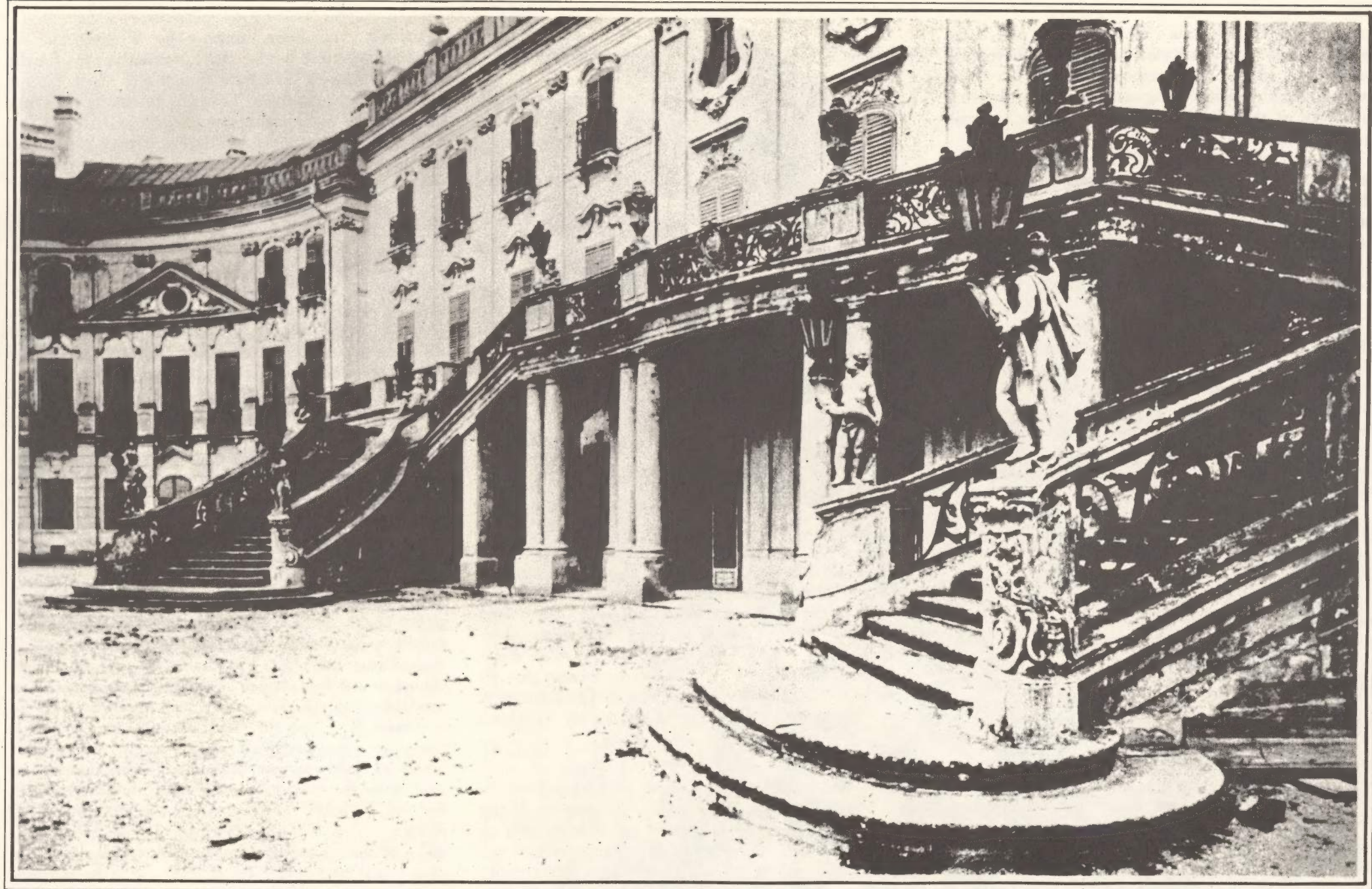


Haydn undertook, still exists: e.g. the music to *King Lear*, which Haydn reorchestrated and "dappered up" from an extant score by one Wilhelm Stegmann. And finally, some of this incidental music was turned into symphonies and has thus survived: we know that Nos. 60 and 63 were written as incidental music to plays given by Karl Wahr at Eszterháza, and we suspect the same of Nos. 59 and 65. As it happens, we have the total season's repertoire intact for Eszterháza Castle during the year 1778. It shows that concerts were given either for everyone, in the *sala terrena* (a lovely room, recently restored by the Hungarian authorities), or "nell'appartamento" of Prince Nicolaus – chamber music, in which the Prince often participated. On 10 March a group of strolling players, the Pauli Company, arrived and took up residence. From that date

until three days before Christmas, there was a German play, an Italian opera, or a German marionette opera every night except at Easter and when the Prince was not in residence. They put on *Romeo and Juliet*, Goethe's *Stella*, a number of Italian operas including Dittersdorf's *Arctifanfano* and marionette operas including Haydn's *Dido*. On 28 October the Pauli Company gave their last performance and departed, to be succeeded in two days by the Diwald Troupe who, of course, brought with them a new repertoire, including Lessing's *Emilia Galotti* and Shakespeare's *Richard III*. In the year 1786, to choose a final example, Haydn conducted 125 operatic performances at Eszterháza, including a total of seventeen operas, eight of them premières; in 1788, he conducted 108 performances of seventeen (mostly different) operas,



An opera performance at Eszterháza Castle with Haydn conducting from the harpsichord. It is believed to show Haydn's *L'incontro improvviso* of 1775. Oil painting, the heads of the musicians in ivory, Theatermuseum, Munich.



Eszterháza Castle. Photograph of the great staircase.

seven of them premières. Of all the great composers, none – not Verdi, not Puccini, not Gluck or Mozart – had an operatic routine of Haydn's scope.

The dissemination of Haydn's music at this time was gradually increasing until he soon found himself famous throughout Europe. In the 1760s, Paris had been the centre of music publishing, and Haydn's symphonies and quartets were published there in ever increasing quantity; but these were all pirated copies and in some cases, Haydn never even knew of their very existence. The principal method of circulating music in Central Europe was through professional copyists, and such a work as Symphony No. 72 was known in Europe (till it was

belatedly published by Bland in London in an unreliable version in the late 1780s) by handwritten copies. Haydn himself did a certain amount of business selling his own "authentic" copies, and our textual knowledge of such a work as Symphony No. 67 rests on the set of MS. parts Haydn sent to the great Benedictine Abbey of Kremsmünster in Upper Austria. (Haydn's own set of parts was probably burned up in the fire of 1779.) But as the 1770s neared an end, printed music began, even on the Continent, to supersede handwritten copies; it is significant that such a work as Symphony No. 66 appears in manuscript at Göttsweig Abbey in 1779 but the same year in a printed edition by the clever publisher, J. J. Hummel of Berlin

and Amsterdam, who soon became a major source of Haydn's symphonies. Most of these Hummel prints were pirated editions, like the earlier ones in Paris, but we believe that Haydn managed to beat the Viennese copyists at their own game and sold Hummel six of his latest symphonies, Nos. 62, 63, 70, 71, 74 and 75, which appeared in 1781 and contain two of the symphonies here recorded. After this, Haydn took matters into his own hands and established permanent contact with publishers in Vienna, Paris and London, to whom he subsequently sold, often simultaneously, his latest symphonies, trios and quartets.

Symphony No. 57 in D. Scoring: 2 oboes, 2 horns,

strings, to the bass line of which has been added a bassoon *continuo*, as was standard performance practice in Haydn's orchestra of the time. When the work was announced in the Breitkopf thematic catalogue of 1774, its scoring also included two trumpets and kettledrums, instruments which Haydn may have added later. A timpani part from the Parish Church of Eibiswald has survived and appears to be authentic; but we have recorded the smaller version as found in Haydn's autograph.

The slow introduction (*Adagio*) with which the work begins was by no means standard practice in 1774; in those days, only the occasional symphony included one. Even as late as the "Paris" Symphonies – 1785 and 1786 –

Haydn was not sure whether the slow introduction should become a regular feature: three of the "Paris" Symphonies open with one (Nos. 84, 85, 86) and three do not (Nos. 82, 83, 87). Subsequently, however, the slow introduction was permanently adopted in all except two (Nos. 89, 95) of the remaining symphonies Haydn composed. The same vacillation is to be found in Mozart's late symphonies, some ("Linz", K. 425; "Prague", K. 504, E flat, K. 543) having introductory adagios, and some (G minor, K. 550; "Jupiter", K. 551) not. Beethoven's First, Second and Fourth Symphonies begin with an introduction.

It would seem, in this brief *Adagio*, that the world of

opera is not far from us – and comic opera, too. The little grace notes seem to be like a figure from the *commedia dell'arte* plucking our sleeves to remind us that the curtain is about to go up; and at bars 20ff. the short thrusts (*forte-piano*) of the strings with massed wind accompaniment are close to the language of the *opera buffa*. The main section – no marking in the autograph, but *allegro* is obviously meant – is sturdy, manly, with enormous rhythmic force, the bass line marching along in bouncing octave quavers. In the second subject group, notice how the accompanying bass line at bars 99ff. (with a beautiful, slow-moving second violin line) turns up in the recapitulation in the first horn as well (which, because of the

limitation of its technique could not have played the notes in A major): it is a typical passage, such as you can find often in Mozart and Beethoven, too, which shows how eighteenth-century composers made the technical limitations of their instruments work for, rather than against, the music.

The slow movement (*Adagio*) is a set of variations on a gentle theme wherein *pizzicato* chords alternate with ethereal bowed phrases. The whole movement is of an extraordinary purity and “classical” beauty – to use a much misused word – which is particularly striking, coming as it does after the bold and rather nervous strength of the opening *allegro*. It is innocent in a very moving way.

With the *Menuet (Allegretto)* we seem to be on the threshold of the waltz: the second violin actually has a Straussian accompaniment. There is something completely Austrian about this movement; it simply could not have been written in London or Paris or Rome. The end of the minuet proper is a series of *staccato* crotchets which finally thump up the D major triad. This triad proves, very cleverly, to be the link to the Trio, in the third-related key of B flat (very unusual).

The Finale (*Prestissimo*) is an extremely difficult *perpetuum mobile* built upon a traditional theme – it can be traced back as far as the *Canzon und Capriccio über dass Henner und Hannereschrey* (Canzona and Capriccio on the Racket of Hen and Rooster) by Alessandro Poglietti (died 1683). In Haydn’s racy and amusing Finale, there is a new dynamic mark: *mançando*, which is what we would now call *decrescendo*, which “falls” into *pp*. The extremely high level demanded of the string players from the technical point of view shows what a brilliant orchestra Haydn must have had.

Symphony No. 58 in F. Scoring: 2 oboes, 2 horns, strings with bassoon and (in view of its early date – *vide supra*) harpsichord as part of the *continuo*.

No. 58 is a typically Austrian chamber symphony, whose delicate string writing and sophisticated use of the wind instruments are reflected in many products by Austrian composers of the period, such as Leopold Hofmann (Cathedral Chapel Master at St. Stephen’s Cathedral) or Carlos d’Ordoñez (an official in the Lower Austrian Law Courts) – both composers who were well known to Haydn.

In the second movement, Haydn reverts to earlier practice and omits the wind parts entirely, thus accentuating the chamber musical atmosphere: the writing itself is also rather baroque, very often in just two parts, the harpsichord player being expected to fill in the harmonies.

The third movement is a most original *Menuet alla zoppa e trio (un poco allegretto)* – literally “limping”, which Haydn accomplishes with a dotted rhythm which is deliberately pushed into all sorts of asymmetrical patterns. The Trio is a violent contrast, rather as if a group of slightly sinister gypsies had suddenly entered the feast: in a moment we are moved far into the world of the Balkans. One is reminded of an engraving of a huge festival at Eszterháza – brilliant uniforms and prancing



Carl (Karl) Wahr, actor and head of a famous theatrical company which spent many months of the 1770s in residence at Eszterháza Castle. Prince Nicolaus Esterházy commissioned from Wahr new translations of many Shakespeare plays, including Hamlet, King Lear, Richard III, etc. Wahr was in residence at Eszterháza in 1774 and in the Summer gave the world première of Haydn’s incidental music to Der Zerstreute, with Haydn himself conducting. Engraving by Q. Marc. National Library, Budapest.

horses – which the National Library at Budapest owns: in the right-hand foreground is a group of gypsies playing (violins, double bass, *cimbalom*) and for some reason they provide an unsettling, rather incongruous note. It is not the last time that we meet Haydn’s fascination with gypsy, or “Eastern European”, atmosphere.

In the fast-moving (*Presto*) Finale, we would point out one passage of great harmonic daring which occurs twice, once at bars 37ff and again at bars 138ff, where Haydn leaps into a bold unison which is violently out of key: it is the same effect that you find at the beginning of the development in the Finale of Mozart’s Symphony in G minor, K. 550.

Symphony No. 59 in A (“Fire”). Scoring: 2 oboes, 2 horns, strings, with bassoon and harpsichord *continuo* (see remarks to No. 57, *supra*).

The name of this Symphony, “Feuer” or “Feuersbrunst” (fire, holocaust), was for a long time a matter of speculation. On one Viennese MS. we find the work entitled “Feuer/Sinfonia”. The secret is in fact revealed by another contemporary MS. from the Library of the Grand Dukes of Mecklenburg-Schwerin which bears the following note: “1774 für die Wahr’schen Truppe in Esterhá-

[Eszterháza] an dem Stücke ‘Die Feuersbrunst’ als Zwischenactmusik geschrieben” (written in 1774 for the Wahr Troupe at Eszterháza as entr’acte music for the piece ‘Die Feuersbrunst’). Now this interesting statement leads us into considerable complications. It is true that Wahr and his troupe had *Die Feuersbrunst* by Gustav Friedrich Wilhelm Grossmann (1746–1796) in their repertoire during the season 1773/74; we are informed of this from the *Geschichte der Schaubühne zu Pressburg* (Pressburg, 1793); it is also certain that they performed this play, which had been first published at Halle in 1773, for Prince Nicolaus during their long sojourn at Eszterháza. But as we have seen, Haydn composed the Symphony at least before 1769 (when we have dated manuscripts available). We suggest a relatively simple solution for the 1774 date: namely, that Haydn took his old Symphony and used it as incidental music for the new Grossmann play in 1774. This does not, however, tell us the circumstances under which the work was first composed.

It is, in any case, a highly original and theatrical piece. The acceleration, in the first movement (*Presto*), from quavers to semiquavers in the main theme (the violins hammering out the note ‘A’ repeatedly); the sudden shifts from *piano* to *forte*; the tremendous rhythmic intensity – it all seems to suggest music for the stage. The second movement is equally original. It begins for strings alone, in A minor, and is marked by Haydn’s characteristic tempo, *Andante o più tosto allegretto*. It is a spiky and asymmetrical theme which suddenly swerves into C major (the relative major) and a lovely, singing theme, almost an aria from Italian opera. In the second part we modulate slowly back to a very long pedal point on the dominant (E) – and the music abruptly switches to A major and the beautiful *cantabile* theme we noticed before in C. Up to now it has seemed that this will be another of Haydn’s slow movements for strings alone; but with the advent of A major, the wind instruments all at once join us. It is a lovely effect. But what are we to make of that shattering, *ff* horn call that interrupts the main theme (bars 115f.)? The main theme of the *Menuetto* is very strongly related to the principal tune of the slow movement. It is another instance of Haydn’s constant attempt to weld the symphonic form into a cohesive whole.

The Finale (*Allegro assai*), with its rousing horn and oboe fanfares and its madly racing strings, was bound to be a smash hit. It is one of those Haydnish movements that contemporary British critics used to call “phrenzied”; it is also a movement so theatrical that one can almost smell the grease paint.

Symphony No. 60 in C (“*Il distratto*”). Scoring: 2 oboes, 2 horns in high C (C *alto*), 2 trumpets, kettledrums, strings (partly with two viola parts), bassoon with the *continuo*.

We first hear of this incidental music to a play by Jean François Regnard (1655–1709) entitled *Le Distrait* (Ger. *Der Zerstreute*, Ital. *Il distratto*) in an interesting article in the *Pressburger Zeitung* of 1774:

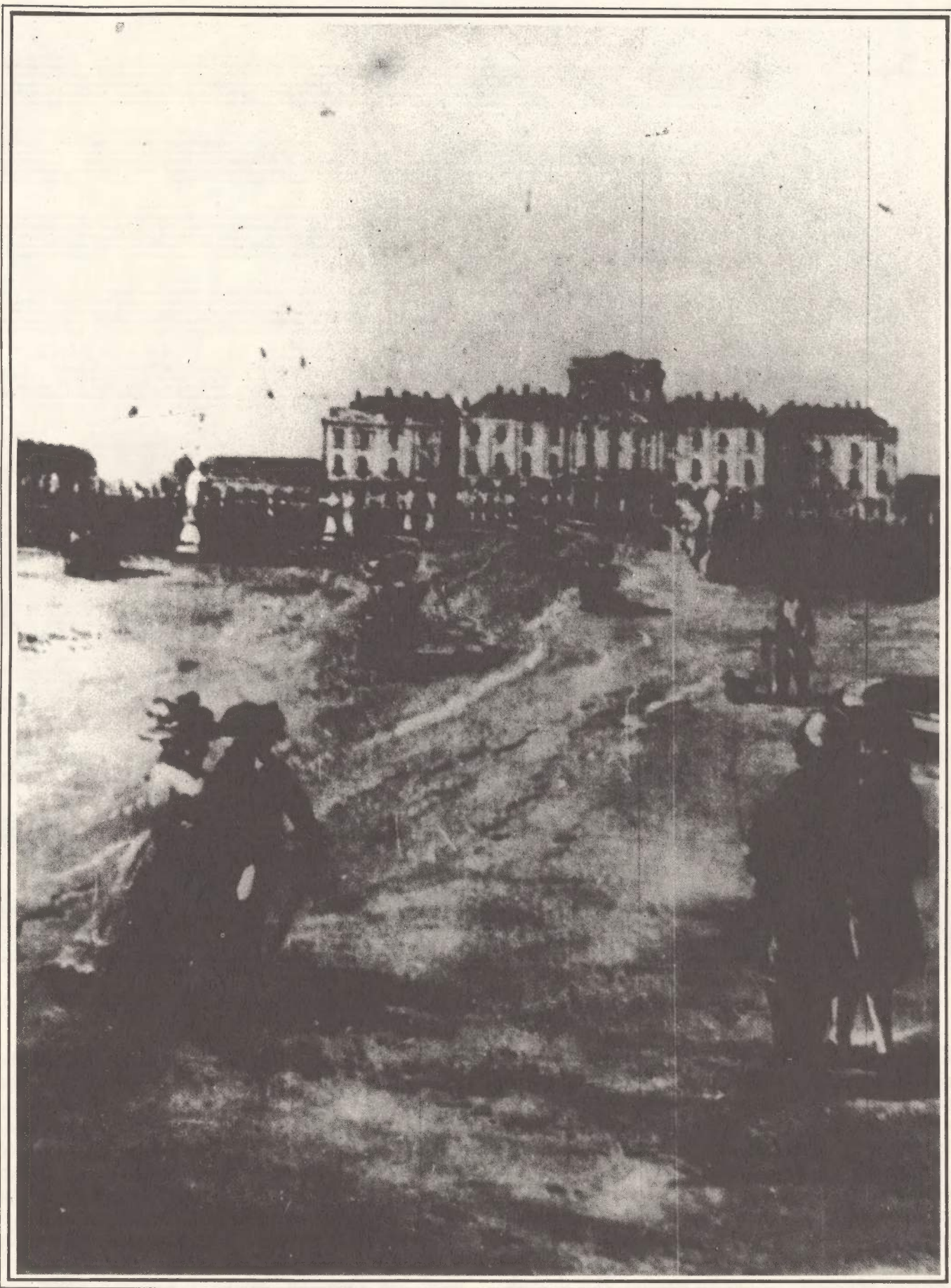
Esterház, June 30.

In the Prince’s absence, the Prince of Modena visited Esterház accompanied by an Italian gentleman. This evening there will be a German comedy . . . tomorrow, *L’infedeltà delusa*, an Italian opera in two acts. The music is by Herr Joseph Haydn [sic]. This admirable composer has recently composed music for the comedy, *Der Zerstreute*, which will be given by Herr Wahr’s Company; connoisseurs consider this music to be a masterpiece. It is full of the musical humour, the good spirits and the intelligence which characterize Haydn’s productions. The connoisseurs are on the one hand amazed, whilst on the other the public is simply enchanted, for Haydn knows how to satisfy both parties; from the most affected pomppousness he drops into doggerel, and thus Haydn and Regnard vie with each other in producing *distract* caprice [wer am launischesten zerstréut]. The play’s value is thus much increased. The music describes the content better and better as the play progresses, and as the actors become ever more *distract*. It is also expected that this experienced composer will write music to Shakespear’s *Hamlet*.

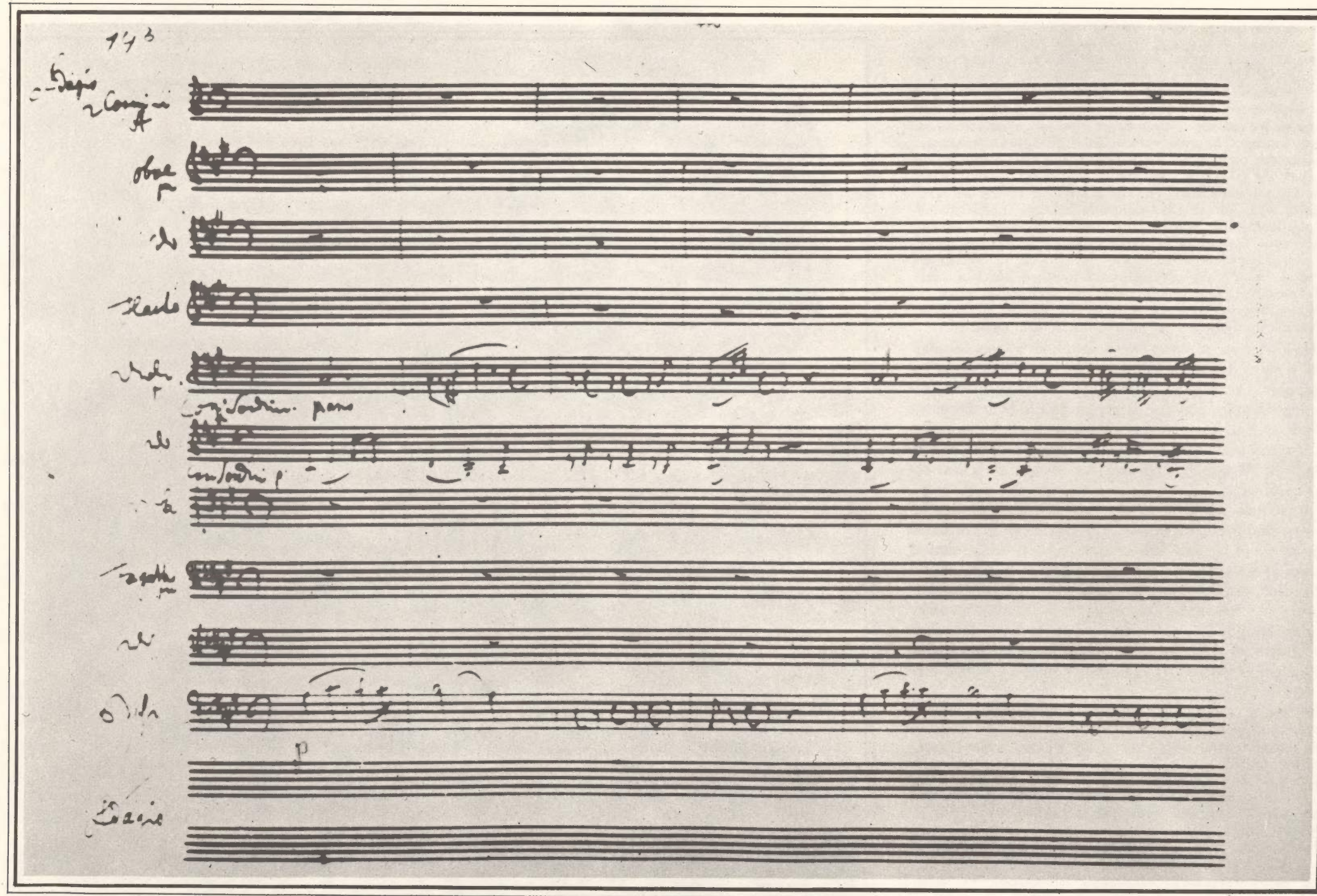
Haydn’s overture and entr’acte music was so popular that he put them together to form a six-movement symphony, known as “*Il distratto*”. As the *Pressburger Zeitung* suggests, Haydn’s music really did help the play, which now achieved a burst of renewed success, basking (as it were) in the fame of Haydn’s incidental music. In 1775, the Wahr Troupe took the new production to Salzburg, where it had a great success; and in January, 1776, it was launched in the Kärntner Theater at Vienna (the papers commented on the “new, appropriate [music] . . . by the famous Jos. Haiden [sic], chapel master in the service of Prince Esterházy”). Before Wahr embarked on this tour, however, he took the whole troupe to Pressburg, for it is, in modern theatrical circles, known as a “dry run”. This was on Tuesday, 22 November 1774. Naturally the *Pressburger Zeitung* was on hand to review the play, and the next day it had this to say:

Tuesday, St. Cecilia’s Day, *Der Zerstreute* was given. Herr von Haydn [sic] wrote a curious sort of music for it, which our readers will remember from earlier numbers of this paper. Suffice it to say here that it is admirable, most admirable, and that the Finale, upon incessant applause of the audience, had to be repeated. In this number, which is most effective, allusion is made to the distracted gentleman who, on his Wedding Day, forgets that he is a bridegroom and has to remind himself by tying a knot in his cravat. The musicians start the piece with great pomp, and it takes them some time to remember that their instruments are not tuned.

Scored for Haydn’s customary C major orchestra, with high horns, trumpets and kettledrums, *Il distratto* has more movements than the average symphony of the time. Possibly as a new kind of experiment, Haydn turns to his beloved melodic source, the folk-song: the Symphony contains more traditional tunes than any other of his symphonic works. His idea of a “distracted” symphony was to pile folk-tunes one on top of the other without any connection, and in view of the play for which the music was written, he takes special pains to create an uproariously mad tonal picture. The first movement, with a majestic slow introduction (*Adagio*) very similar in character to that of Symphony No. 50 (written a year earlier) is perfectly serious, and was undoubtedly intended as the overture to the evening’s entertainment. In the midst of the exposition, however, occurs a remarkable dynamic effect, showing us that we may expect all sorts



Eszterháza Castle. Anonymous oil painting. National Library, Budapest (Esterházy Archives).



Symphony No. 61 in D (1776), autograph manuscript, National Library, Budapest (Esterházy Archives). Beginning of the slow movement (Adagio).

of surprises later in the evening; the score is marked *perdendosi* (literally: dying away), and the strings sink to near inaudibility, followed by a sudden *forte*; in the recapitulation, the thunder of the kettledrums adds to the surprise.

The second movement is already saturated with the spirit of the evening. The decorous opening theme is broken off by rude fanfares, given to oboes, horns and divided violas – the first instance of the latter in a Haydn symphony, by the way. The fanfare instruments do not otherwise contribute to the movement. This dualistic, *zerstreute* principle is continued throughout the *Andante*;

once the horns forget their role and scream across the texture in a fanfare of their own, curiously similar to the horn interruption in the second movement of Symphony No. 59, mentioned above. In the middle of the second section, there appears a new melody which is simply announced and promptly dropped; in the old French editions of the Symphony, the first violin part carried a note, printed under this theme, “Ancien chant françois”.

The trio of the ensuing minuet turns to the Balkans for its melodic inspirations, with Hungarian alternations of tonic and dominant minor: a similar practice was observed in the Trio of Symphony No. 58. But it is the

next movement where everything happens. This *Presto*, in C minor, seems at first to be constructed along the lines of the nervous, tense and headlong finales of Symphonies Nos. 49, 52 or 59; a highly rhythmic first subject leads, upon its entry into the relative major, to furious repeated semiquavers in the violins with a marching bass line in quavers. In the second part, Haydn begins to hurl Balkan melodies at us; in the middle of one of these, the music jumps from F minor to E flat major, making simultaneous parallel fifths and octaves, and the stamping, peasant dance is continued without interruption in the new key. Instead of a recapitulation, Haydn turns to the

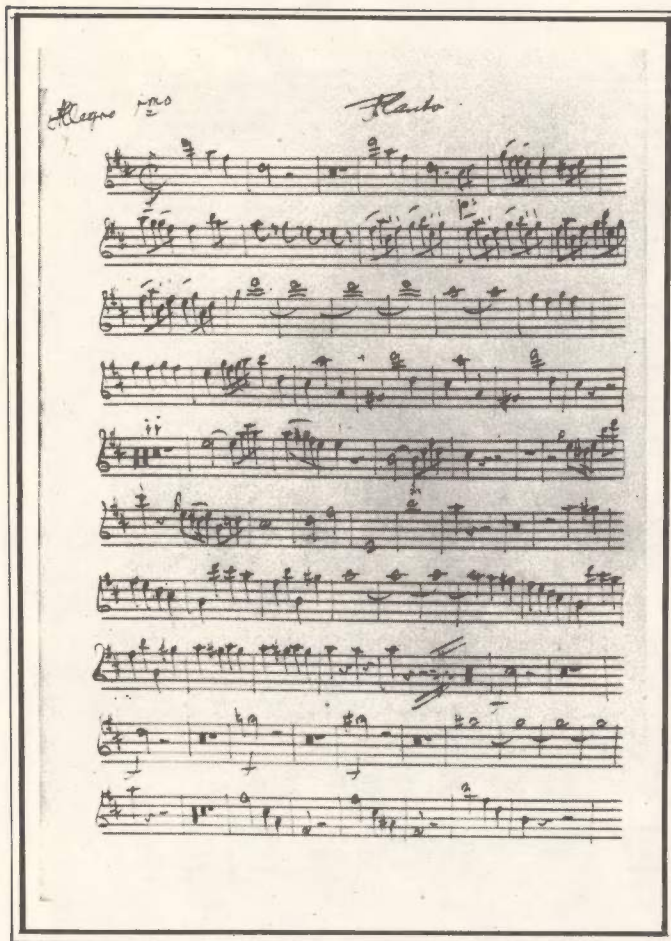
Symphony No. 61 in D. Beginning of the Trio.

tonic major, and the brass and drums enter, supporting a new Slavonic melody. This is perhaps the most characteristic Balkan tune of all, and with it Haydn rushes headlong to a close.

The beautiful F major *Adagio* bears the subtitle “di Lamentatione” in old manuscript parts in the Benedictine Monastery of Melk. It has not been possible, however, to identify the Gregorian (?) melody which Haydn used as the basis for this movement. Oboe and violin intone the sweetest, grave melody, but in the midst of this visit to still, Gothic cloisters, the horns, trumpets and drums (previously silent in this movement) charge into the se-

questered calm with a frightful, war-like fanfare, dragging the rest of the orchestra with them. Some experts think that this represents the entrance of the fake courier in the last scene of the play. (The way Haydn takes the wind out of the fanfare’s sails by silly, deadpan *pizzicati* would seem to support this theory.) At the end of the movement, Haydn takes a small motif and repeats it eight times, placing the word “Allegro” after the fourth entry, so that there is no doubt that we are witnessing on paper one of the first attempts to write an *accelerando*. The effect is delightfully bizarre, but the Finale has new and even more insane tricks in store for us. Starting out like the

moto perpetuo of Symphony No. 41’s or 56’s Finale – *Prestissimo*, with triplet quavers in two-four time – the music barely gets under way before everything stops dead in order that the violinists may tune their instruments, their G-strings having been found to be F-strings! The music proceeds and then again breaks off, this time to introduce a favourite Slavonic melody which Haydn himself had used in an earlier *Divertimento a Nove* (c. 1761) – it is a strange, secret tune which again is slightly frightening. But here, we have no time for shadows, and the music races along to its brilliant and breathtaking conclusion.



Autograph flute part to Symphony No. 62 in D.
National Museum, Budapest (Esterházy Archives).

Symphony No. 61 in D. Scoring: one flute, 2 oboes, 2 bassoons, 2 horns, kettledrums, strings.

With Symphony No. 61, the world of the opera seems particularly close. The very beginning of the work, with its repeated intervals of a third, reminds us of the Turkish music to Haydn's last opera, *L'incontro improvviso*, which had been an enormous success at its first performance, during the Summer of 1775, in the brilliant little theatre at Eszterháza. (The repeated thirds, c-e-c-e etc., were associated in people's minds with Turkish, i.e. exotic, Eastern music; you find them in Mozart's Overture to *Entführung*.) The first movement almost sounds as if it were the Overture to a merry *opera buffa*. There is a delicious second theme, consisting of repeated quavers in the woodwind and strings *pizzicati*, to which the flute soon adds a sinewy *legato* line. The repeated notes, first in the oboes, then in the horns, reappear in the closing material of the exposition. When the second subject returns in the recapitulation, the bottom repeated quavers are, daringly, given to the second horn, which has to "stop" the sounding low G's of his instrument (i.e. insert the hand into the bell, which lowers the tone by as much as a whole note—nowadays, of course, with valved horns, this is no problem).

The second movement omits, as is customary, the kettledrums. It is a songful and beautifully paced *Adagio*, with long, flowing lines in the first violins (e.g. bars 13ff.). The last section before the double bar is highly original: the music, instead of going to the dominant, goes to the dominant minor, and over a rich tapestry of inner voices (long held notes in first bassoon and flute), a wistful, almost haunting melody enters; it modulates into C major and back again in a way that astonishingly foretells Schubert. The same passage comes again at the end of the movement, in A minor, with the horns also accompanying this time (again with a "stopped" note in the second horn, at bar 125).

The sturdy *Menuet*, with the timpani back again, has a delicious wind band solo in the second part, the lower strings providing a "push" at the beginning of each bar, and even the timpani softly accompanying. The trio is, suddenly, a tiny piece of chamber music: solo oboe, the two violins and the bass line.

The *Finale*, another very quick movement marked *Prestissimo*, is in "hunting" time, six-eight (we will meet six-eight in its official guise, as *La Chasse*, in Symphony No. 73). It is a typical Haydnesque rondo, with a "B" section in the tonic minor. Some of the violin writing is exceedingly difficult, e.g. the dashing duet between first and second violins unaccompanied (bars 34-50), and the long lead-back at bars 150ff, where the first violins are mostly alone. It is a heartily extrovert movement, perhaps designed to show off the virtuoso orchestra for some visiting celebrity.

Symphony No. 62 in D. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, strings.

The history of the first movement of No. 62 is an interesting one. It began life in the year 1777 as the Overture (*Sinfonia*, as it was invariably called in Italian) to some unknown opera or marionette piece at Eszterháza Castle. Haydn fussed over it considerably and then rewrote it completely, changing inner parts and in general making it less operatic in character. Score readers can see the original version (not completely preserved) and the later one in Volume V of the complete Haydn symphonies in the Philharmonia series. The reason that Haydn wished to make it less operatic, less of a "curtain raiser," is because he wanted to use it as a *Finale*, which he did: to Symphony No. 53's second version. But the idea of the little piece as an opener rather than a *Finale* haunted him, and about 1780 he used it for the third time, as the beginning to Symphony No. 62. He changed the opening material considerably and added a flute part, in his own hand, to the original performance material for Eszterháza. By this time, however, Symphony No. 53, in the version with our movement as a *Finale*, started to circulate all over Europe: it turned out to be Haydn's most popular work. Naturally, all this caused some confusion among musicians such as those in London; and this may explain why the British publisher Forster published the work beginning with the second movement, that is, omitting the first entirely. Can this have been the original form of the work? Note that the "slow" movement, a wonderfully subtle,

highly original *Allegretto* is (1) not really a "slow" movement; (2) it is in the tonic; (3) it is so different from most other slow movements of the period that we wonder if it were not, actually, the original opening or, alternatively, perhaps an entr'acte in some play.

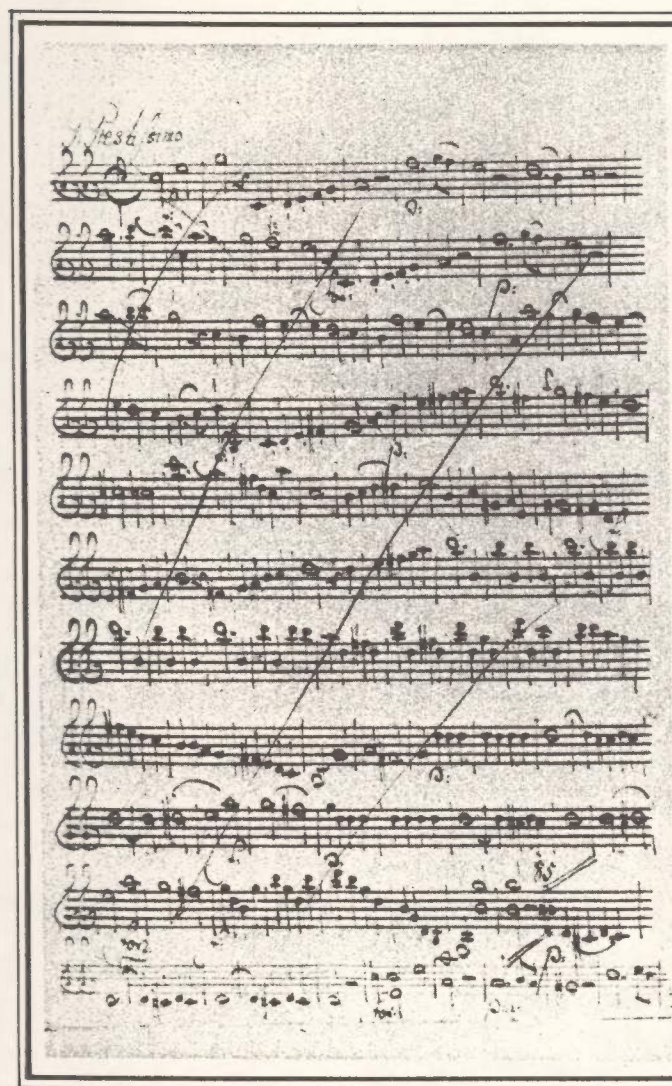
The solid, rather densely scored *Menuet* is matched by a Trio in the subdominant (G major) scored for bassoon solo and strings. The *Finale* (*Allegro*) is again very operatic: note all those grace notes and syncopated figures, especially the very amusing *opera buffa* lead-back to the recapitulation (from bars 103ff.), where we expect Leporello to enter at any moment.

Symphony No. 63 in C ("La Roxolane"). Version of Eszterháza Castle c. 1780 with the scoring: 1 flute, 2 oboes, 1 bassoon, 2 horns, strings.

Readers of these notes, and those who know Haydn's own operas (now being successfully rescued from undeserved oblivion), will know how much the stage effected his symphonic thought in the second half of the 1770s and early part of the 1780s. Sometimes, we think we are hearing operatic influences, as in such a movement as the opening of No. 61, discussed above. With No. 63, we have a concrete example of the proximity of Haydn's symphonies to the Eszterháza opera house.

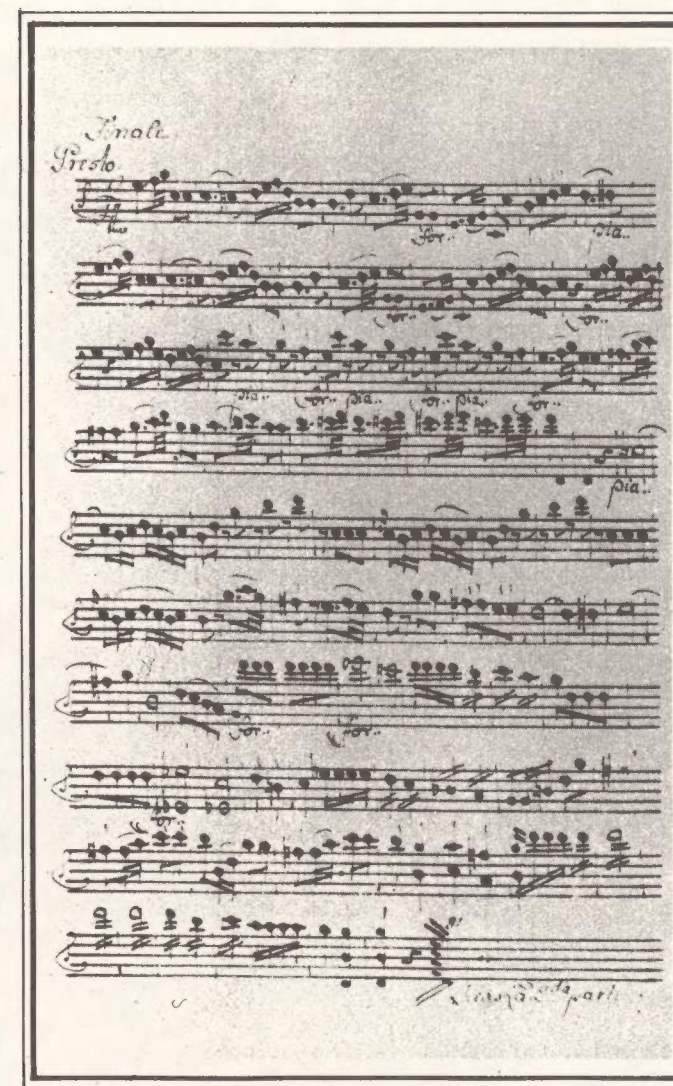
The season at Eszterháza in 1777 featured, as so often, the presence of the Wahr Troupe. Haydn was busy with preparations for his new opera, *Il mondo della luna* (libretto: Carlo Goldoni), which was first performed on 3 August 1777. The marionette theatre was invited to give guest appearances at Schönbrunn Castle in July; Haydn did not go, busy as he was training the Italian singers for *Mondo* (the marionette troupe sang at Schönbrunn in German: they did Ordoñez's *Alceste* and Haydn's *Hexen-Schabbas*). The Wahr Troupe therefore left Eszterháza in July and went to Eisenstadt and Pressburg; it turned out that this was to be their last appearance at Eszterháza, and after their departure, Haydn's interest in writing incidental music seems to have waned.

One of the pieces that Wahr had in his repertoire was *Soliman II, oder Die drei Sultaninnen* (after C. S. Favart's *Les trois sultanes*), and when Haydn, sometime before July 1777, decided to supply incidental music to the play, he had very little time and hastily put together music, mostly from pieces already composed. The first movement he took from the new Overture to *Il mondo della luna*; for the second movement he composed a delightful movement entitled "La Roxolane", the heroine of the play; and for the *Finale*, he took the last movement of a big C major symphony of which only the minuet and last movement survive. Nothing of this original version has survived; the orchestral parts, along with many of the valuable Cremonese instruments, were burned up in the great fire of November, 1779. Subsequently, Haydn made a symphony out of the incidental music, which he probably put together in 1780 (copies were circulating in Austria by 1781), or in any case not before November 1779. He now drastically changed the orchestration of the *Mondo* Overture (which had included oboes, bassoons, horns, trumpets, kettledrums and strings) and rewrote the



From the original performance material
to Symphony No. 63 in C (La Roxolane) in the
Esterházy Archives of the Budapest National Museum.
Earlier version of the *Finale*, cancelled. Violin I.

piece for one flute, two oboes, one bassoon, two horns and strings. He then added a new minuet, with the same orchestration (except that the horns are in high C) and crossed the *Finale* (which he felt was perhaps too *Sturm und Drang*, too old fashioned) in the parts and wrote a new one in the taste of 1780, which his copyist Joseph Elsler inserted in the orchestral material. The new symphony proved to be a huge success: there are dozens of MMS. sources throughout Central Europe, and the work was rapidly printed in Paris, London, Berlin, Amsterdam and in a piano reduction by Torricella of Vienna. The central part of the work, from which it gets its name, and which is the most interesting movement, is "La Roxolane": a shadowy, pixie-like theme in C minor, balanced by the same theme in the major, and in this black-and-white presentation, we have double variations (as the *terminimus technicus* reads) which finally end in a burst of C



From the original performance material to Symphony
No. 63 in C (La Roxolane). Final version of the *Finale*
in the hand of Haydn's copyist Joseph Elsler. Violin I.
It is this version which has been recorded in this album.

major grandeur. It must have brought the house down at Eszterháza and is a fitting farewell to Karl Wahr, that talented man-of-the-theatre with whom Haydn had worked so closely for many years.

Symphony No. 64 in A ("Tempora mutantur"). Scoring: 2 oboes, 2 horns, strings with bassoon as part of the *continuo*.

No one has been able to explain the enigmatic title of this highly original chamber symphony: the title is undoubtedly genuine, for it appears on the authentic parts prepared at Eszterháza and sent to Germany (they are now in the University Library at Frankfurt-am-Main). The orchestral writing is beautifully transparent, with the horn parts lying high and lending a touch of brilliance to the overall colour; the string writing is particularly felicitous here. The motif heard in the first *tutti*, and there given to the basses and violas, dominates a large part of

the movement, crossing from top to bottom of the orchestra. The entire opening *Allegro con spirito* is again one of those "phrenzied" pieces of music, sensitive and nervous as a thoroughbred always is, which are so peculiarly Haydnish.

The beauty and warmth of the *Largo*, with its curious form (no double bars at all, *durchkomponiert*) and wide range of dynamics, is immediately apparent. It is as broad and slowly paced as the opening movement was quick and darting. The ending, *pianissimo*, is particularly lovely, with the second horn way down at the bottom of its range and the first horn (with viola) suddenly taking the melody away from the violins. The orchestral texture of the whole movement is dense.

With the gay and spirited *Menuet*, we return to the transparent texture of this very Austrian chamber symphony. The Trio has light-textured solo passages for the horns and oboes, while the *Finale* has an asymmetry and enigmatic formal quality that make it one of the most interesting and original rondos of the period. It is intellectual music *par excellence*, designed for what must have been one of the most intelligent, musically cultivated and culturally educated audiences that ever existed.

H. C. Robbins Landon,
Buggiano Castello,
July, 1969

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